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The McGill Daily

Canada's Only Students' Daily

CENSORSHIP?

SENATE APPROVES REPORT

by Andrew Porter

In the stuffy, tense atmosphere of the Leacock Council Chambers, members of McGill's Senate approved almost unanimously yesterday a report by the Committee on Disclosure of Information.

The report, submitted by Chairperson Professor Martin, dealt with incidents related to the recent confusion surrounding applications for the rank of Professor in the Department of Economics. The report may have the effect of suppressing all information relevant to Professor Antal Deutsch's potential promotion.

Recipients of documents related to the affair were asked to simply "destroy the documents they had received." Parting from the assumption that personal documents relating to the promotion of the economics professor had been

circulated, the report condemned the "inexcusable actions" by former Chairperson of the Economics Department A. Asimakopulos and his colleagues Weldon and Klerans.

An amendment was proposed by Biochemistry Professor Rubenstein demanding that Senate endorse the conclusion of the report. According to Rubenstein a Senate endorsement was a way to stop "poor judgments, gross violations and that this should be made clear to Senators." The synthesis of the conclusion was that the circulation of information related to the Deutsch affair is "a breach of confidence and is wholly unacceptable."

Student Senator Gary Eisen suggested that any motion designed to stop the free flow of information was "futile and useless since many were already in possession of certain information, including the Daily." Committee Chairperson Martin responded that the motion was good since it was "symbolic."

Another motion presented by Dean Hirschfeld suggested to Senate that the Deutsch case was not necessarily closed. The suggestion prompted some members to "expect that we will hear more since there is contempt for Senate."

THE WEEKLY

Well, folks, the end is near, but not until the Christmas issue has hit the stands. There will be a short but informative Weekly meeting today in the Daily office at 4:30 pm. Please drop by. Lots of news to catch up on. See you there. Gigi.

McGill raps Columbia

by David Winch

The Queen, Molson Export, and Canadian hockey emerged as the major arguments for the Canadian annexation of the United States in last night's exhibition debate at McConnell Hall. The visiting Columbia University team upheld steadfastly the affirmative position — that the "US should be made the eleventh province."

But the McGill team, citing the economic, social and cultural retardation the US would suffer as a Canadian province, won the favour of the audience.

The Columbia team opened the Debating Union-sponsored tourney with a stirring

evocation of the merits of Canadian civil society, beer and sport. Molson Export, the "Prime Minister" observed, was almost unavailable in the US, and so the average American was left with the choice of Schlitz or Schmidt's. To this imposing argument was added the point that Rosalyn Carter hardly compensated for the absence of an American monarchy.

The McGill team retorted brilliantly, pointing to the grim socio-economic climate of Canada. Greer Nicholson was particularly poignant in pointing to the additional cultural adjustment that Americans would have to make

in being dominated by such a bland, bureaucratic society.

"The CBC couldn't, the RCMP shouldn't and the Post Office wouldn't," the McGill debaters reminded.

During a period of speeches from the floor, one speaker suggested Canada might be compelled to use force to bring the US into the dominion. This would be difficult, the speaker cautioned, since the surprise element would be lost when Canadian troops checked through customs. The audience seemed to agree with this acute analysis.

At final count, the McGill team was judged considerably more forceful by the audience.



Quebec's Education Minister Jacques-Yvan Morin has vowed to resist student demands for a rearranged method of funding students.

CEGEP strike:

Students oppose PQ

MONTREAL (CUPBEC) — Although Education Minister Jacques-Yvan Morin has told the National Assembly he will not give in to student demands on the loans and bursaries system revisions, the protest against the system is mounting in Quebec.

Eighteen CEGEPs throughout the province are now on strike in response to a call to strike action by the Central Council of l'Association Nationale des Etudiants du Québec ANEQ) the weekend of November 11-12.

CEGEPs currently on strike are Alma, Hull, Rouyn-Noranda, Limoulu, Drummondville, Jonquière, St-Jean-sur-le-Richelieu, Shawinigan, Rosemont,

Lévi-Lauzon, François-Xavier Garneau, Ahuntsic, Sherbrooke, Haute-Rive, Montmorency, St-Laurent, St-Foy and Sept-Îles.

CEGEPs meeting this week to consider protest action are: Loyola, André Laurendeau, Maisonneuve, Thetford, St-Hyacinthe, private colleges Brébeuf and Lévi, Lionel-Groulx, Trois Rivières, Sorel and Valleyfield.

ANEQ will hold a special congress this weekend to discuss the eleven demands originally put forward by the organization, and what form these demands will take and what strategy will be used in negotiating with the Minister of Education. The original demands ranged from free tuition, to indexed bursaries, to abolition of the "independence" clause, which says a student cannot be considered for student aid exclusive of his or her parents' earnings unless the student has completed a first degree, is married, or has completed two twelve-month periods of working and be able to prove it.

Morin told the National Assembly yesterday that although free education at the college and university levels is part of the Parti Québécois platform, agreeing to the revision requested by students would cost an additional \$200 million, and would leave the government with no flexibility on social programming.

He did agree, however, to meet with students to discuss the matter. René Robitaille, an ANEQ staffperson, said ANEQ would request such a meeting

after the special congress this weekend determines negotiating strategy.

Support for striking students has come from parents' groups and from the Federation of CEGEP Teachers.

La Fédération des Associations de Parents des Cégeps du Québec met last Saturday, and have taken a position calling for the abolition of minimum student contribution, of financial contribution from parents, of indebtedness, and for loans and bursaries to be indexed to reflect the real needs of the students.

President of the Fédération des enseignants de Cégeps, Pierre-Louis Guertin said in a press conference yesterday students are striking over accessibility, the very issue the White Paper on CEGEP education apparently addressed.

Guertin said the White Paper promised accessibility, but did nothing to institute it. He said the government is ignoring accessibility of all social classes to the CEGEP system, thereby making the CEGEPs the domain of the middle class.

The teachers' federation carried out a study this summer on the social role of the CEGEP, and results indicate 88 per cent of working class students do not have access to CEGEPs and 74 per cent of young Quebecers are unable to attend CEGEP because of financial difficulties.

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348 — Lost & Found

LOST: Ukelele in red vinyl case. Left in Arts 260 or Gertrude's Tues. afternoon Nov 14th. Needed urgently. Please call 697-4148 evenings. Reward.

LOST - Timid Little grey slamese. If found call 849-0845 Reward

LOST: Gold-rimmed prescription glasses in beige case, last Friday, probably in Redpath; Reward 364-2872

LOST: Drycleaning outside engineering library Monday Night. Call 695-2695 after 6 pm—Nice reward if returned in good condition.

352 — Personal

MEG

You are fantastic! Can't wait to see you. Meet me at Moyses Hall on Nov 23, 24, 25, 30 & Dec 1 & 2, at 8:30 pm. Don't be late, Love, (you know who).

354 — Notices

Want to rap with a Rabbi? Call Rabbi Israel Hausman 341-3580.

INTERESTED IN WINTER SKI-CHALET GROUP? Indoor-Outdoor fun. About \$250.00 for six months. David 363-8054 — Gary 364-3640

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PEOPLE is having a Jewish toga party, Sun. Nov. 26 at 8:30 pm at 1459 St. Alexandre (corner Mayor). Info call Harry: 336-7431 or 332-6802.

Cross-Country & Alpine ski house Group needs 3 members, located Georgeville near Magog. Beginners welcome. 651-0329 evenings.

STRATO-MATIC FOOTBALL: Nice guys finish last, commissioner! Get Tough or Green Bay is Dead. Happy Birthday, Hope you win. Dan Pastorini

Free FILM

"Los Jornaleros" (Spanish with French sub.) Presenting the social conditions of the day labourer in Mexico.

TONITE! 8 PM

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Today

Referendum Group:

The student lobby group in support of a petition on membership in ANEQ is not meeting today as announced in yesterday's Daily.

McGill Camera Club:

Sign up starts today for our first seminar. Put your name up on the list outside the darkroom in B2 or just show up next Tuesday!

ANEQ demo:

IMPORTANT DEMONSTRATION TODAY, to support struggle for Bursaries. 1 pm, St. Louis Square, St. Denis & Prince Arthur. Organized by ANEQ.

MPSA Meeting:

in N7/11. All members please attend. Topics for discussion will be guest speaker Henry Gordon, course evaluations, the grad dance, and sex.

The McGill Literary Journal:

invites papers on literary topics for its Winter Issue. Deadline: 22 December. Further details are available from the Editors, Morrice Hall 3, Tues.-Thurs. 12-1 pm.

Gay McGill:

The trials and tribulations of Gay women will be discussed as lesbians tell their side of "being gay". All men and women are urged to participate in this enlightening discussion. Tonight at 19:30, in room 425 Union.

International Students' Association:

Two documentary films from the Nat. Film Board of Canada. *The New Land - A New Priority*: concerning the struggle of rural people in some Third World

countries such as Kenya, Pakistan, Senegal and Sri Lanka. *The New Bargain*: an examination of the trade relationships between developed and developing countries. Free admission, all welcome. Leacock 116, 7:30 pm. An informal discussion will follow, and refreshments provided.

McGill Badminton Club:

Tonight, the Inter-Club Program resumes with Mixed Doubles. All competitors must attend if they wish to qualify for our next inter-club meet on November 29th.

ASUS:

Meeting at 5 pm in the Student Union Bldg. Rm. B-22.

continued on page 16

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What did
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Daily Sports

Grey Cup Week: A Golden Tradition

by Robert Beaudin

There's something truly special about Grey Cup Week in this country. It's one event where Canadians from all walks of life, travelling hundreds and thousands of miles, join together in one united celebration and forget for a few precious moments the various divisions and problems of our split nation. For most people Grey Cup Week represents an occasion where one can unabashedly express their strong and unbending nationalistic feelings.

But of course, the really important thing besides the Grey Cup parades, the Schenley presentations, and the various goings on, are the games themselves. Memories of games of yesteryear are still startlingly fresh in our minds. The Chuck Hunsinger fumble, picked up by the great and versatile Jackie Parker, lost the Cup for the Alouettes more than two decades ago, but today people talk like it happened yesterday. Who can forget the famous Fog Bowl in the early sixties between the Tiger Cats and the Blue Bombers when with just a few minutes remaining the fog became too thick for anyone to see more than two feet in front of them. The remainder of the game had to be played the following day. How about former policeman-turned lawyer-turned politician-turned football player, George Springate, and his Grey Cup performance of 1970? In the turmoil and hysteria of the October Crisis, Springate, surrounded by RCMP constables to protect his life against terrorists, kicked three clutch field goals to guide the Cinderella Montreal Alouettes to an upset victory.

Sports Comment

The 1978 edition of the Grey Cup appears to have all the ingredients for a successful and spectacular event. The combatants, the Montreal Alouettes and the Edmonton Eskimos, will be slugging it out in the trenches for the second successive year. This amidst the controversy of last year's game where it was widely reported that several Eskimos had partied all night before the BIG GAME and subsequently were blown out of the Big O by the AIs. Coach Hugh Campbell of the Eks vehemently denies all such accusations. It's interesting to note, however, that Edmonton will be staying in suburban Toronto three days prior to the Grey Cup as opposed to downtown where all the festivities are happening. The only negative aspect of this week's festivities seems to be the lack of hospitality by the City of Toronto where it has been reported that anyone having fun of any kind will be immediately arrested. Toronto—the night life starts at eight and ends at ten.

At this stage of the season, the AIs and the Eskimos appear to be the two strongest teams in the league. Montreal was severely hampered by injury problems as players were dropping like flies, notably quarterbacks and deep backs. They're healthy and ready now. Edmonton is the class of the CFL and appears to have no weaknesses.

One irritating aspect has been the coverage of the Montreal media who continually ridiculed Hamilton and Toronto for being in the playoff picture with such pitiful regular season records. What was virtually ignored was the fact that their own team, the Montreal Alouettes, sported a mediocre 8-7-1 yearly mark and still with a couple of wins were fortunate enough to be in the Grey Cup.

Sidelight: Hector Pothier, who was a member of the last year's McGill Redmen squad, will be playing for the Eskimos on Sunday. Pothier wears number 63, plays specialty teams, and probably will see some action at offensive tackle.

McGill instructors exhibit diving artifacts

by Pierre Shanks

Richard Weiss, member of the National Association of Underwater Instructors (NAUI), has been scuba diving since 1951, and teaching for the past 30 years, including the last 12 at McGill.

Derek Grout, his assistant for the past five years, took the course from him 10 years ago and is now an instructor with the Association of Canadian Underwater Councils (ACUC).

Both have been doing 'historical' diving in Québec. Richard started before courses were even available. Working as a lifeguard in 1950, he met a guy who came to Montréal with the intention of swimming under water from there to Sorel.

At the time, that was considered a very unusual event. Richard got fascinated by the young man who was training at that pool, and that's how the whole thing started.

He ended up borrowing his equipment and the following year he was diving. He had a dive shop from 1963 to 1966 and practiced a lot of commercial diving.

"Diving is like no other sport," he says. "It's not what you end up doing like the other sports. Diving is like a space

ship that takes you into a new world. Learning how is just the beginning. Once you're able to dive, you can do anything under water.

"The environment is fascinating. Every time is like the first time. There are so many different elements that affect you: the wind, the current, the visibility, the bottom—it's never the same dive twice."

The scuba diving course at McGill has 35 students (the maximum) and 48 hours of class and pool work. These students must take courses in physiology, physics, watermanship (how to handle yourself underwater), equipment knowledge, first aid, rescue, and so on.

Then they have three days of open-water dives. The first day in a quarry, the second in a lake, and the last one in a river. Of course, they all have to maintain a very good physical condition.

A collection of historical artifacts, all of which have been discovered through "underwater archeology" in the province of Québec, is to be exhibited at the McCord Museum. Richard and Derek Grout along with John Forget

and Sean Gilmore have been helping organize that exhibition.

Over the past 25 years, they have explored sites along the Richelieu and Ottawa Rivers, and off the coast of the Gaspé Peninsula and the lower St. Lawrence. Their underwater explorations have located a number of military, domestic and commercial artifacts of European and North American origin.

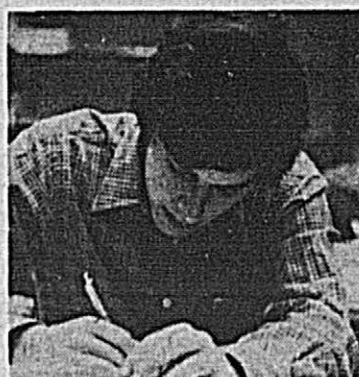
"The area around Isle aux Noix (Fort Lennox) on the Richelieu has been extremely productive due to historical significance of the area," says Weiss.

For those who remember history, Samuel de Champlain stopped by Isle aux Noix while travelling via the Richelieu River. The divers also found buttons issued from the 20th Regiment of General Wolfe.

A representative selection of artifacts will be shown in conjunction with historical maps, paintings, and prints from the collection of the McCord Museum.

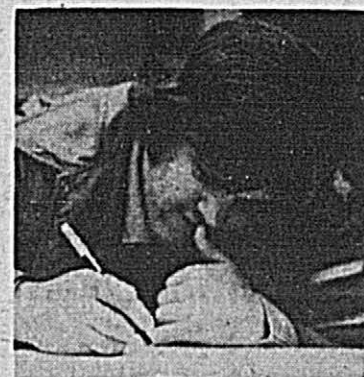
The exhibition will be open to the public from November 22 until December 31. The McCord Museum is open from 11 am to 5 pm; Wednesday to Sunday inclusive. Why not drop in?

Silver takes playoff to win Quiz Contest



The Daily Sports Hockey Quiz Contest went into a sudden death playoff yesterday as Stephen Silver and Earl Zukerman both answered 17 of the 20 questions. Both con-

testants failed to answer the first three playoff questions, but they were able to answer the next two. Then Silver broke the deadlock and won the contest by answering the question, What goalie has recorded the most career shutouts as a member of the



Vancouver Canucks? Gary Smith was the contest winning response.

Answers to the quiz and the playoff questions will appear tomorrow.



Contestants Stephen Silver and Earl Zukerman battle in a sudden death hockey quiz playoff, officiated by quizmaster Robert Watt. Silver won the contest in the second round.

Letters

Rehashing old quarrels

To the Daily:

S. Kovalski's letter to the Daily expressing his views on the Palestinian question is nothing but a boring rehash of inaccurate Zionist propaganda glossed over with the veneer of selective use of bits and pieces of history.

Mr. Kovalski asks why King Hussein of Jordan never established a Palestinian state on the West Bank when it was under his control before 1967; he also refers to Hussein's control over East Jerusalem as "illegal." Kovalski knows full well that both the Hashemite Kingdom of Jordan and the State of Israel were established at the expense of the Palestinian people's national rights; however, when he uses the term "illegal," which law does he refer to? We only know International Law and the Charter of the UN; according to both of them the Israeli occupation of the West Bank, Gaza Strip and East Jerusalem is illegal, a view also held by none less than the USA, Israel's guardian angel.

Mr. Kovalski is apparently trying to outdo Begin himself by referring to the West Bank, not only by "Judea and Samaria," but by the Hebrew "Yehudah and Shomron" as if Hebrew will make land grab and settler colonialism any more legitimate; in fact, this technique of dressing up territorial expansion in nostalgic Hebrew names is not new to Israeli politics. When the Zionist State invaded Sinai as part of an Anglo-French conspiracy to reverse Egypt's decision to nationalise the Suez Canal in 1956, the Israeli Prime Minister Ben-Gurion declared Sinai (in front of the Knesset) "liberated" and baptised Sharm el-Sheikh, the peninsula's southern tip, by the Hebrew name "Mifraq Shlomo".

Now we come to the other argument saying, to paraphrase, "what's the fuss all about?... If the Palestinians were made into refugees because of the creation of the Israeli State, Israel absorbed many Arab Jews who left or

were forced to leave their Arab countries." The argument looks convincing except for two flaws 1) A large part of the Arab Jews, at least, left for Israel by their free choice; the rest left because of an anti-Jewish backlash in Arab countries in the wake of the creation of the State of Israel; and some left because of terrorist activities carried out by the Israeli secret service in Arab capitals in order to scare the local Jewry into immigrating to Israel. Mr. Kovalski probably knows about the bombs planted by Israeli agents in some synagogues in Iraq to achieve the latter end in the 1950s. No one, however, can say that any Palestinian left Palestine by his or her free choice. 2) Even if one disregards the first point, still another remains. Many Arab states, some opportunistically and others sincerely, issued statements formally welcoming their previous Jewish citizens who had immigrated to Israel to come back to their mother countries if they so chose. Admittedly many will probably not go back. The question is: can Israel, in conformity with UN resolutions passed every year since 1948, issue a similar call to the uprooted Palestinian people? Or will that pose a threat to the "Jewish character" of Israel, as usually claimed? If so, what is the difference between this argument and the thesis of the necessity to guard racial purity?

Q. Samak
Chem. Eng.

A peace of the action

To the Daily:

Ms. Rosenfield, in a letter to the Daily, criticizes it for failing to praise Begin during his visit to Canada. She says, "many people obviously approve of Begin and his actions as he was co-recipient of the Nobel Peace Prize." What people? Which Nobel? The people she means are a committee appointed by the Norwegian government (a NATO member) to use this so-called peace prize to promote the political interests of the US and NATO, every other year or so.

Neither the Nobel prize for peace nor that for economics have anything to do with Alfred Nobel but were established

long after his death. After all Henry Kissinger received this prize too, for services to peace rendered in Vietnam, Cambodia, Chile, Cyprus, and many other places. In fact, one would not be surprised if Ian Smith would receive the Nobel "peace" prize if the US approves of his "internal settlement" in Zimbabwe (Rhodesia). What services did Begin render to humanity to qualify him for this "honour": his "glorious" role in uprooting and massacring many Palestinians in 1947 and 1948? His chairmanship of the Israel-South Africa Friendship Society? His insistence in continuing the illegal Israel occupation of Arab land? His premiership of a state that trains SAVAK, the mercenaries of the Shah of Iran and that supplies arms to Somoza in Nicaragua?

Who is next for the Nobel "peace" prize? The Shah, for reestablishing order in Iran, perhaps?

A. Rafea
Dept. of Physics



There's no racism in a democratic state

To the Daily:

In Monday's issue of the Daily, you printed Hickam Seoud's letter, which was on behalf of the Arab Students' Association.

Mr. Seoud quoted Professor Israel Shahak of the Hebrew University of Jerusalem as saying "Israel is a racist state in the full sense of the term. In this state, people of non-Jewish origin are constantly and quite legally discriminated against in the most important areas of life." We feel that Mr. Seoud has put forth a good and valid argument by quoting an eminent Jewish intellectual such as Dr. Shahak. However, at the same time, it says a lot about Israel's so-called policy of discrimination and racism.

Hebrew University is an educational institution under the auspices of the Israeli

government. The Israeli government, therefore, obviously knows of Dr. Shahak's feelings; yet they do not stop him from teaching and doing research. Thus, any thesis put forth and argued that Israel is a racist country does not hold up in light of the fact that on the staff of Hebrew University there is a man with views quite contrary to those of the Israeli government and yet he is freely allowed to express them without any censorship. This is an example of an individual who is in disagreement with the policies outlined by the Israeli state and actually sides with its antagonists. He is, however, still permitted to teach and freely articulate his philosophies, thus proving Israel to be an open-minded and objective state, giving freedom to the individual.

As a democratic state founded for the thousands of persecuted Jews left homeless by the atrocities of World War II, Israel's obvious primary objective is the survival of its Jewish majority.

However, the Arabs, who also populate Israel, are also members of the same democratic machinery of which the Jews are members. Both the Arab and Jew still have their freedom of expression, even if it is contrary to that of the Israeli government, as exemplified by Dr. Shahak's articulation of his views.

As far as the Palestinians are concerned, we would still like to make the point that Israel

permits them to enter and to establish it as their home. If Israel refuses to deal with the PLO on a political basis, it is because of the PLO's policy on violence. Look at Kiryat Shmona, Lod, Maalot, Entebbe. These are four scenes in which the Palestinians exhibited themselves to be the ruthless murderers of innocent men, women, and children. And it is exactly because of these four episodes that Israel refuses emphatically to deal with the PLO.

Leah M. Rosenfield
Andrey Devenyi



The McGill Daily

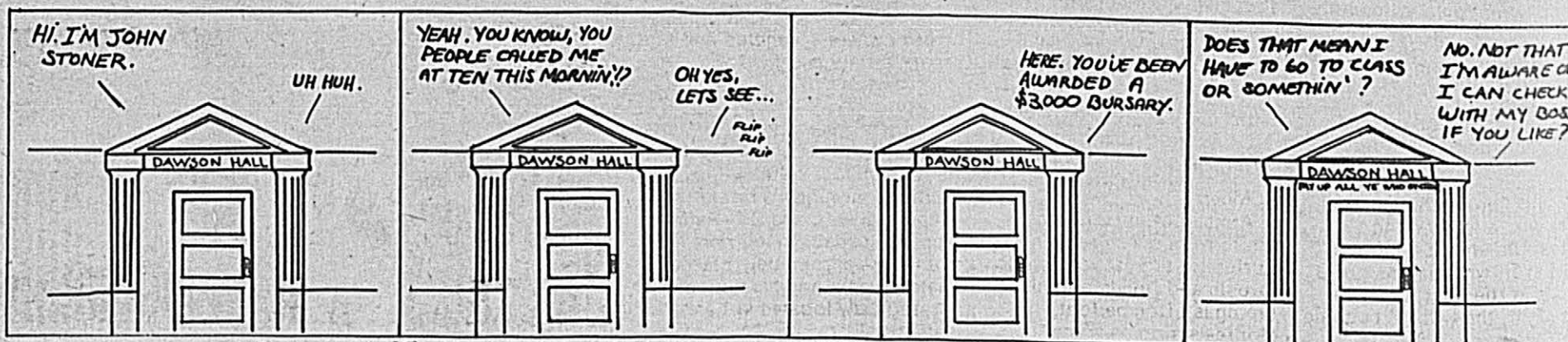
Canada's Only Students' Daily

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The INSIDERS... by Stuart Logie



THE WEEKLY



Off to a Rocky Start

by Gall Heimann

The Rocky Horror Picture Show has appealed to hordes of Montreal adolescents because of its schlock, rock, and overt sexuality.

Walter Aubie, the director of The Rocky Horror Show, which opened last night at the Revue Theatre, has attempted to bring much of that to the stage and has met with some success. Still, the production lacks a well-hewn, professional quality.

It must be noted that Aubie was faced with the Herculean task of bringing what has been a big glittering cinematic triumph in this city to a munchkin-sized theatre.

In the wake of the film, recent attempts at staging The Rocky Horror Show in New York and Toronto have failed. There was a lot working against the show's Montreal debut even when it was but a twinkle in the director's eye. Last night, the twinkle became a soft glow.

The show begins when vocalist Ayessa Rodies and the Ari Caña Band are spotlighted. Rodies sings "Michael Rennie was ill the day the earth stood still..." in a fairly strong throaty voice with an abrasive vibrato. Her phrasing is good and her exaggerated facial expressions are well timed.

Brad (Scott Barnes) and Janet (Teresa Santamaria) effectively portray Mr. and Miss Run-of-the-Mill. They deliver their lines easily enough, but lose it when it comes time to sing their first song. Neither is a skilled vocalist and they received no help from the sound engineers who seemed to be fiddling with the equipment during the number.

Armand Munroe is the androgynous Dr. Frank 'n Furter. He's great with pelvic thrusts and grinds and his timing is often perfect. Munroe's singing voice,

however, is all but non-existent and because much of Frank 'n Furter's character comes through in the lyrics, his performance is considerably weakened.

Rocky Horror, the perfect specimen of a man, is just that. Eddie Roseman, a phys-ed major at McGill is blonde and muscular. He looks awfully cute in the simple white jockstrap which is his costume.

Sex is the production's keynote. Silver bijouterie calls attention to Frank 'n Furter's crotch where it dangles and sparkles in the light. The dance numbers have been nicely choreographed by Roger Peace and include various sorts of what might be termed copulatory movements. Perhaps the Show's finale when Magenta and Riff Raff appear in space suits, hers with two appropriately-placed metallic orbs and his with one strategically-located sphere, sums it all up.

McGill phys-ed major Eddie Roseman, seen after a brief workout with Coach Frank-n-Furter, poses with a mixed group of admirers.



photo by James Fine

High Notes For Bergman's Sonata



by Stephen Lazer

Ingmar Bergman's latest offering, *Autumn Sonata* (which opened last Friday at the Bonaventure Cinema) is quite a film. In fact, it is probably too much of a film to be given a fair treatment in a short article written by a critic who has only seen it once.

Autumn Sonata is the story of the reunion of a mother and daughter who have been apart for many years. The mother, Charlotte (played by Ingrid Bergman), is an internationally renowned concert pianist. The daughter, Eva (Liv Ullmann), is an ex-writer and journalist who now lives a quiet life with her minister husband Viktor (Havar Bjork) in an isolated parsonage in Norway. With the couple lives Helena (Lena Hymen), Eva's palsied sister.

Near the opening of the film, Eva writes a letter to her mother inviting her to come and stay at the parsonage. Much to her surprise, Charlotte agrees. The initial reunion seems happy, with hugs and polite chatter, yet little of substance is said between a mother and daughter who have been estranged for years. A tension between them is quickly evident; and the precarious harmony of the greeting is given a severe jolt when Charlotte discovers that Helena is at the parsonage.

As the film proceeds, the pasts of Eva and Charlotte unfold and as the

characters review their histories and feelings, the tension between them grows. Eva wonders why she invited Charlotte who, in turn, wonders why she came. Both characters make kind and cruel advances toward each other which remain largely abortive or unanswered. The situation finally explodes in Eva, who tells Charlotte what she has done to her and the family.

First, the mother never had time for the daughter. Charlotte was always practising, tired, or away on tour. She never had time to worry about Eva's feelings or needs. When Charlotte later decided she had been an irresponsible mother she stayed at home, but she did not do so to help her child. She only wanted to alleviate her own guilt feelings. The mother tried to mold every aspect of the child's life, leaving Eva with the feeling that she could not be loved for herself. Eva adored her mother but feared her. She never felt close to her. Above all, she mistrusted her. Charlotte would speak to her in the most loving terms without any true feeling.

Eva is left an emotional cripple who can only express her feelings through a quasi-religious belief that her drowned son is still and always will be with her. Only with her son was she capable of positive feelings. She cannot love another nor can she love herself. She is

paralysed by feelings of guilt, fear and inadequacy.

Charlotte has a similarly harsh background. She can remember no touch from her parents; neither caresses nor punishments. In fact, she cannot even remember her parents' faces. She can only know and express emotions through her music. While she can perfectly describe the suppressed agony of a Chopin prelude she cannot comprehend her own. It is only through playing and thus reliving the feeling of a great composer that she can come to achieve some sort of release. She is just as trapped as Eva; possibly more for Charlotte has not even had the three positive years that Eva had with her son.

After a horrific night in which Eva tells her mother how she has wronged her, Charlotte sees her transgressions and realizes that alone she is helpless to do anything about them. She makes the first real step by reaching out to her daughter and asking for forgiveness and help. Eva does not answer and Charlotte leaves the next day. Yet Bergman (director) gives us hope at the end of the film; Eva writes a letter to her mother saying she was wrong in not forgiving and asking Charlotte to return. This is more realistic than having Eva forgive immediately after having vented the pent-up rage of a lifetime on her

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Film Society Plays It Again

by Kerric Harvey

Casablanca is one of those "Bogart classics". Upon its original release, it was a phenomenal box-office success, for a variety of hit-or-miss reasons that seemed, lucky for Warner Brothers, mostly to hit.

Warner Brothers got Humphrey Bogart and Ingrid Bergman for the lead roles at the last minute; the film was originally slated to star Ronald Reagan and Ann Sheridan. No offence, guys, but—yuck! The story just wouldn't have come off the same without the two first-rate performers that Bogart and Bergman deliver. As a sweet-and-sour tough guy, caught simultaneously in a love triangle and a WWII rattrap, Bogart is untouchably good. Bergman, playing one of her earlier "interesting woman" roles, is so heart-rendingly romantic that she barely needs the camera's soft focus at all.

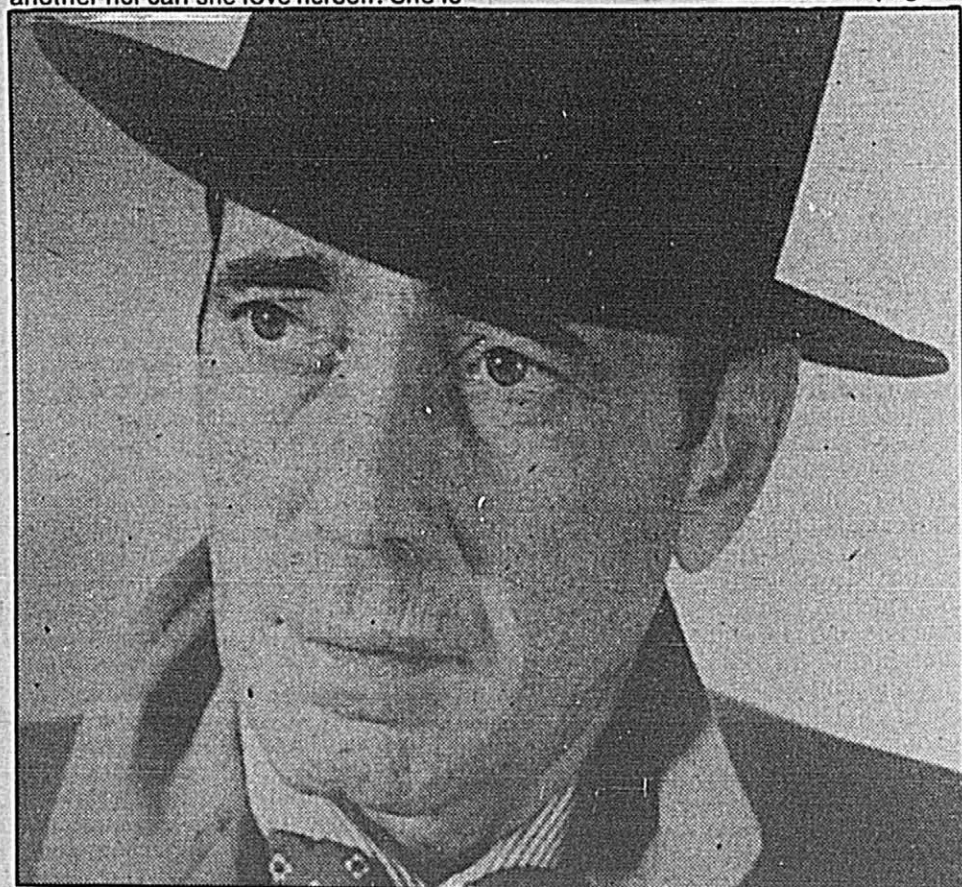
Besides the two stars, *Casablanca* also boasts the usual excellent Bogart back-up crowd—Sydney Greenstreet (oozing all over the place again!) Peter Lorre, and Claude Rains. Mr. Rains, in particular, is delightful, as an urbane, politically chameleon French Officer. He manages to be storybook without being bestseller.

History, too, was very considerate.

Casablanca was released a step ahead of the flood of film noirs that came at the war's end, and was preceded by the famous 1942 *Casablanca* conference, which didn't hurt publicity any.

What makes *Casablanca* such a perennial hit, even today? Partly, it's the magical weave of the movie. *Casablanca* makes no pretenses to be anything but a melodrama, but it uses all of the techniques of melodrama with a skilled cinematic precision that may justify it to even today's Clockwork-Orange audience. It's hard to stay uninvolved while watching *Casablanca*, even when you know what has to come next. (By the way, Bogart never *does* say "Play it again, Sam." Woody Allen says that.) I always find myself sneaking around corners with my collar turned up after seeing it. Causes quite a stir in the Metro, but it's fun.

The script, although unarguably dated (which, again, may be part of its skulking sort of 1940s charm), is tight and controlled, and well worth the Academy Award it garnered for the Epstein twins and Howard Koch. The direction, too, is careful, even though not brilliant. Michael Curtiz doesn't orchestrate his scenes, like some directors I could but won't name, but he does mix them so very well that he always retains complete control of the



flow of the film—witness the startling contrasts in the various bar scene moods—all the way from poignant to patiotic in a very short hop.

The film, like the story and the

characterizations, moves gracefully and effectively, and yet still manages to get in a few gutsy emotional punches... even if they are in soft focus.

And then, of course, there's Bogart.

Theatre

Sneezy Leaves Audience Grumpy

by Kerric Harvey and Kathy Kearns

The place is called the Lorelli. It sits on the lower part of Stanley Street, wedged between the Limelight and a cozy spot entitled, very simply, "STRIPTease". Inside, the building is horseshoe shaped, with a stage at the open end, and a balcony running along the three sides of the "U", about fifteen feet above the barn-like lower floor. It looks like they use the lower floor for havin' a scuff in the dust most nights of the week. Tonight, however, there is no floor to be seen. Little red-cloth-covered tables cover the whole thing, and each table is mobbed by lots and lots of people.

The show, *Hank Williams, The Show He Never Gave* begins. Bearing in mind that this is a *performance*, not a concert, one settles back comfortably to watch the drama unfold. "Hank" sings a few songs, tells a few stories. He is mumbling, stuttering a bit, getting his lines mixed up and letting his "patter" get a bit too personal. Bearing in mind that this is a performance, not just a concert, one starts looking for the acting part of it, one begins peering intently at the members of Hank's band, watching for the little reactions that would only seem natural in an onstage situation like this. One keeps peering, not getting much reward but eyestrain and funny looks.

The show goes on. A lot of the songs are good, surprisingly enjoyable, even to one who never got more "countrified" than "Sweet City Woman". Some of the effects, the lighting in particular, are very good. There is one number when "Hank" divulges what he'd say and do if he ever got back onstage at the Grand Old Opry House. He lifts his head out of its habitual droop, and suddenly -- WHAM -- the lighting comes up, the other members of the band back out, and there's a ghost, a real live

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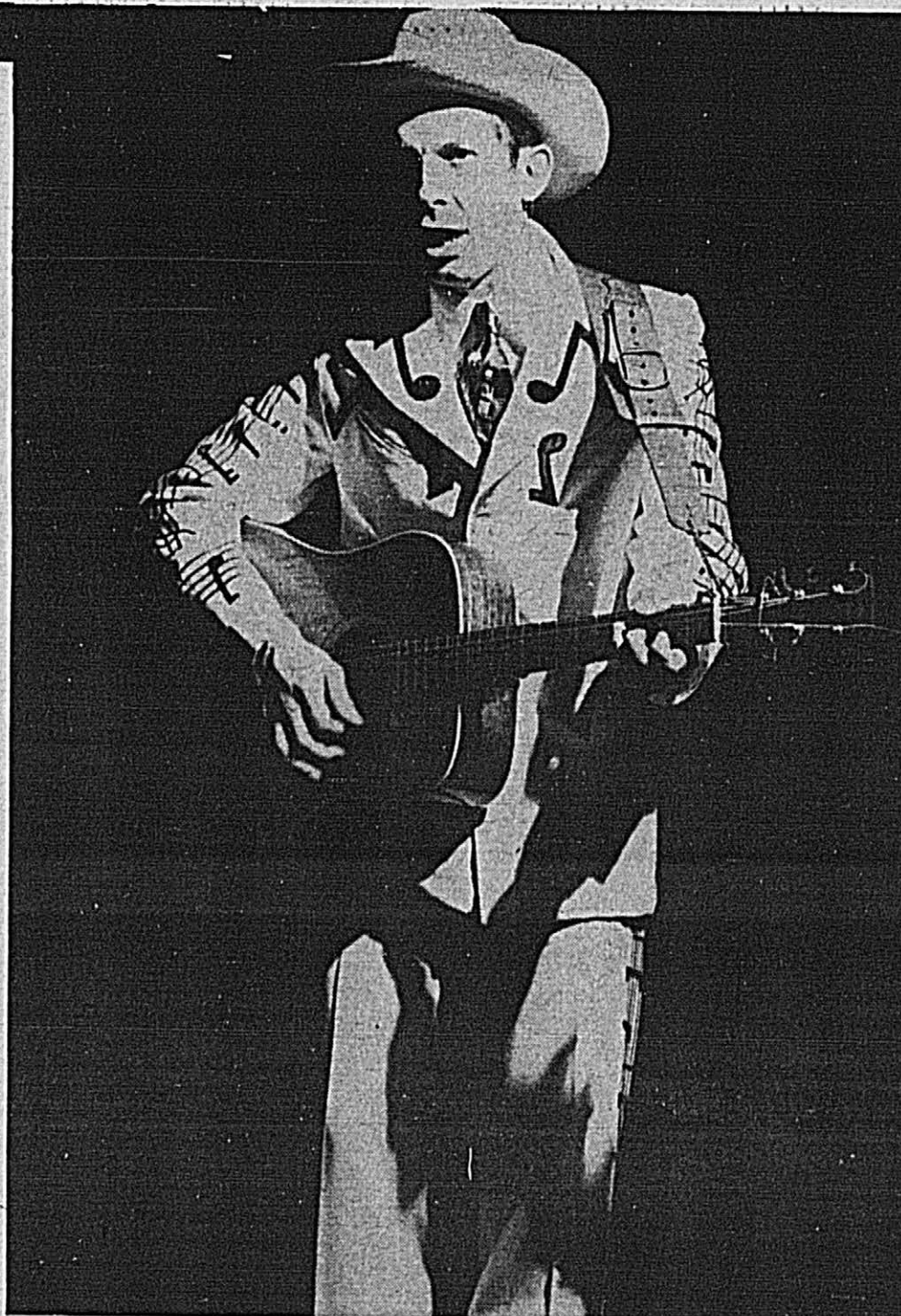


photo by Alison Hall

Sneezy Waters: The New Hank Williams

Country Waters Revives Hank

by Kerric Harvey

Don't let the snakeskin boots fool you. Sneezy Waters is a Canadian through and through, right down to his maple-sugar heart.

First, take the name. "Sneezy Waters"... either a living Dristan commercial, or someone you'd expect to find working their way through the University of Mississippi selling grits. Strictly Southern-fried, right? Wrong. "Sneezy's" real name is Peter Hodgson, which -- appropriately enough, since that's where he's from -- is about as Ottawa Valley as you can get.

Second, take the man. "Sneezy" is not sleazy; his portrayal of Hank Williams, musician and songwriter par excellence, but redneck-to-the-core, is strictly a performance. Waters is unpretentious, but he is not naïve. He is warm without being show-biz microwave, and he can talk to reporters and be sincere, without coming off like a Hallmark card.

Waters was a Canadian coffeehouse favourite himself. Listening to the man, you get a strong sense of a stable, secure character, someone who not only rolls with the punches, but laughs at them.

Hank Williams, the country singer whom Sneezy portrays, was not at all the same type of personality. Williams first hit country stardom at age twenty-five, with six encores at the Grand Old Opry House -- the Carnegie Hall of Country and Western. Three years later, he was not even allowed on the Opry House stage.

"Hank had a bad back", says one of the production crew for *The Show He Never Gave*, "and a really rough first marriage. The divorce was incredibly messy, and success was just too quick. He was on pills for the back pain, and booze for the other things."

More and more, Hank began to "lose it" onstage. Every concert he

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Meg: Audience Cries For More

by Davidson Thomson

Meg by Paula Vogel is the story of Margaret More, the daughter of Sir (and St.) Thomas More. It is quite emphatically her story rather than her father's, but in the course of it we are shown a lot of Sir Thomas—his wit and intelligence, and his fall into politics and martyrdom at the hands of Henry VIII and Cromwell.

Meg's story is the story of an intelligent woman, educated untraditionally by her father in Latin, Greek and rhetoric, a writer and perceptive commentator on her times and their politics, and it is the story of how such a woman copes with her freakish gifts in the face of her family's destruction. Meg, as the play tells it, is a woman of power and control—a woman who marries the village idiot not because she thinks she can change him, but because she thinks she can control him, and that he cannot change her. Meg has the instincts of an endangered species, approaching the crises of her life—from her miscarriage

to her father's death—always with pragmatism and cool logic.

The directors, Patrick Nellson and Veronica Brady, have used a similarly cool intelligence in mounting this production; they have a light touch that avoids the many possibilities for over-kill in the presentation of an early feminist, a moron, and a dramatic political martyrdom. This touch brings a delicate comedy and a dramatic dignity to the story that is probably the only way a show like this can avoid seeming melodramatic.

As Meg, Mary Bates is ideal. From the first moments of her performance we trust her implicitly to guide us safely through Meg's life. Miss Bates acts with great ease, speaking with calm and distinction, throwing away some lines casually and coming forth when necessary with a calm power. She forces nothing, rather deals with her role just as Meg dealt with her own life. Peter Grossman plays More with poise,

continued on page 12



Henry de Cuyper Cadmus



Tyner Jazzes Up PdA

by Ethan Friedman

Recognized as one of the most important modern jazz pianists, McCoy Tyner's music soars to a spiritual intensity that transcends all earthly constraints. McCoy's communication is a power of inner self which reaches far beyond jazz, to the limits of the universe.

Although active as early as 1959 with the Benny Golson Jazztet, McCoy's real development and musicianship blossomed in John Coltrane's quartet of the early sixties. Coltrane's genius and spirit provided McCoy with a firm foundation as well as adding new dimensions in his growth. After four outstanding years, McCoy left Trane in late sixty-five in pursuit of his own musical goals. Since this departure his success has been astounding.

Tyner continues to search for new ideas of expression, surpassing himself again and again. Hence one finds a diversity of musical media from *Fly With the Wind* which utilized an orchestrated string approach to *Super Trios* with only bass and drums for accompaniment.

The quintet includes the explosive George Adams on tenor sax, as well as Joe Ford on alto, Charles Fambrough on bass, Guilherme Franco on percussion, and a new drummer, Sonship. Monday night, Tyner and his quintet will perform at Place Des Arts. Tickets range from \$5.50 to \$10.00, although student groups of twenty are eligible for a special rate.

The Weekly



Etta Sings Deep Into the Night

by Frank Funaro

"Movie stars used to come over from Hollywood to see this little girl who didn't need a microphone", reminisces Etta James, a woman with one of the richest and most resonant voices in music today. After more than a decade of personal and professional problems, James is back with an album that is destined to put her where she's deserved to be all along—at the top.

The title of the LP is *Deep in the Night*, and it contains a set of songs that show off the James instrument in all its glory. Deeply entrenched in rhythm and blues, James ventures into rock territory with Alice Cooper's "Only Women Bleed" and the popular "Take it to the Limit". Etta is perfectly at home in both songs, and her soaring bluesy voice adds new dimension to these tunes.

The throaty, sexy side to her voice is beautifully exploited in the title cut, "Deep in the Night". The song expresses the loneliness of a woman without a man, (in an embarrassing introduction to the song, James wails: "Lord, it's so hard to do without a man!") a pain that is most direly felt "deep in the night".

In songs such as "Lovesick Blues" and "Laying Beside You", James lets herself loose; on both cuts her singing

is raucous, evoking images of a sweaty blues singer coaxing a good time out of an already rowdy audience.

The tune which most reflects the backgrounds of James and her producer Jerry Wexler (who also produces Aretha Franklin and Ray Charles) is "Sweet Touch of Love". Written by Allen Toussaint, the rhythm and blues song has an infectious motown-style beat to it.

Deep in the Night is a celebration of one great singer's return to the studio. A gospel singer in the choir of a Los Angeles Baptist church as a child, Etta James got her start after moving to San Francisco. There, she auditioned for Johnny Otis, who took her on tour with him during the 1950s. In 1960, she signed with Chess Recording company and enjoyed a string of hits, including, "All I Could Is Cry", "Pushover", and "Tell Mama".

The only hitch to James' rising career was an addiction to heroin that immobilized her for most of the sixties and early seventies. After kicking the habit in 1974 at L.A.'s Tarzana Clinic, she resumed her singing with new found joy and commitment. Lucky for her, she is back to health, and lucky for us, we are enjoying that earth-moving contralto once again.

Snow Drifts Into

by Frank Funaro

With the release of her so-called "rock album", *Against the Grain*, Phoebe Snow's musical style remains as undefined as ever. Calling the sound on this album rock is questionable although many of the songs do contain a high pitched rock and roll kind of energy that is new to Snow's repertoire.

Artistically, Phoebe Snow's roots are in funky jazz and woeful self-deprecating ballads ("I am a total absentee...") and this is the part of Snow which remains most visible on this LP. Her departures from her usual style are via the music of others. She does Paul McCartney's "Every Night" with a bouncy arrangement that accentuates her crisp phrasing. The result is a standard pop sound that neither adds nor detracts from the LP's quality. Why, however, she chose to record Margaret Roche's "The Married Men" is a mystery. Structurally, it is a very simple and highly repetitive, and sounds not unlike a camp-fire song. ("One in Louisiana, One of 'em travels around, One of 'em mainly stays in heartthrob town.")

Snow is somewhat more successful with Patti Austin's disco tune, "In My Life." She has the vocal power and stylistic skills to overcome the continuous bass throbbing. As a result, the tune is a buoyant and catchy number that could get anybody



In the Groove:

From Raspberries to Riches

by Ron Wigdor

Eric Carmen-Change Of Heart (Arista)

From a sixties popster with the Raspberries to 1975's wonder boy, Eric Carmen has re-emerged on the scene, with more vivacity and confidence than ever before. *Change Of Heart* is Carmen's third solo release. He brings back the life that was lacking on his previous album *Boats Against The Current*.

The disc opens with a classically oriented interlude, "Desperate Fools Overture". Dominated by a cello and viola, "Overture's" chamber music aura points up Carmen's writing versatility. This song segues into a cute danceable ditty entitled "Haven't We Come A Long Way". Sounding more like a holdover from the Raspberries days, this cut exemplifies Carmen's persona as the love-happy idol of teenage girls.

"End Of The World" is a soft, sweeping ballad highlighted by famed session-man Danny Kortchmar's lilting guitar solo. Lovely backup vocals by Brenda Russell and Valerie Carter add a pleasant touch.

With its haunting melody, "Heaven Can Wait" is highly reminiscent of "All By Myself", Carmen's biggest hit to date. The side closes with an updated progressive version of the old Four Tops tune "Baby I Need Your Lovin'".

The title number starts off side two in what may be an innovative new form of instrumentation. A slow love song with a conventional catchy melody, Carmen spices it by adding an upbeat latin-reggae feel. This combination works quite well and it would be interesting to see if others can emulate this technique with the same degree of success.

The only true pop tune on the entire album is heard in the form of "Hey Deanie". A Carmen composition, it was blown way out of proportion last year by perennial pre-teen Shaun Cassidy.

Perhaps the most powerful cut on the record is "Desperate Fools", (hence the overture). Strings, harmonica, and acoustic piano provide the musical backdrop as Carmen pours out heart and soul to a long lost love.

Flowing from one love song to another *Change Of Heart* is itself a tale of complete ecstasy and bliss. And with a little encouragement the public may also have a change of heart concerning the quality of Eric Carmen's music.

Rock 'n' Roll

dancing.

Still, this album proves more convincingly than any of her others, that Phoebe Snow is at her best singing her own compositions. In "Oh, L.A.", this New York loyalist sings tongue in cheek about Los Angeles, the land of "palms" and "futures". The samba rhythm is jazzed up a bit by synthesizer and acoustic guitar, a blending that makes the song tailor-fit to Snow's quirky voice.

The most mesmerizing song is "Random Time"; with its confused lyrics and subtly textured melody, it is probably also the composition most readily identified with Phoebe Snow. The tune floats along with the aid of an arrangement that delicately blends a synthesizer, acoustic guitars and percussion instrument. This sound is a perfect accompaniment to the lyrics that reveal a bewildered persona, lamenting: "There's something very wrong with me" and "I am the punch line to my joke."

The success of *Against the Grain* is uneven. Of the ten songs on the LP, the best are the five Phoebe has written herself. Ms. Snow's musical style is so unique and frequently her themes so intimate, that she is at her expressive best when writing for herself. There is no need for a middleman to provide the music, for she is as interesting a songwriter as she is a singer.



10cc

Music

In the Groove:

Bloody Tourists

Bloody Tourists—10cc

Polydor

L—Lol Creme & Kev Godley

Mercury

by Harvey D.L. Kader

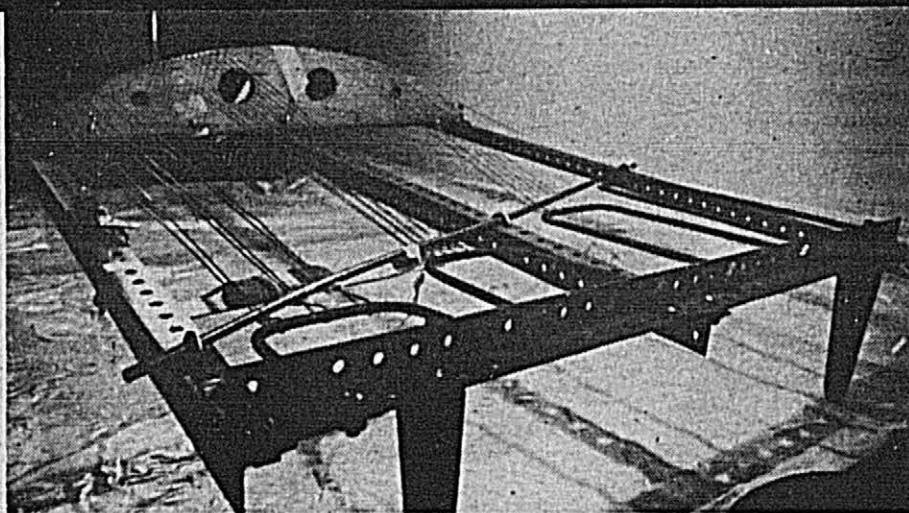
The bloody tourists return to Montreal next Thursday, Nov. 30th, at the Forum. This 10cc tour coincides with the band's latest release, **Bloody Tourists**. Already over 80,000 albums have been sold in Canada. The single from the album, "Dreadlock Holiday", is the top-selling 45 in England and will probably take off here within a few weeks. The song is about cricket, reggae and Jamaica. This track is so energetic that one finds it difficult not to shout along.

Since their last act, changes in personnel have led to a completely different group.

Two of the founding members, Creme and Godley, opted out two years ago, disillusioned with the album-tour-album sequence that they had been forced into. Creme and Godley felt that the band had gone as far as it could innovatively, so they set out upon a different project—the three-disc experimental recording, **Consequences**. The opus major slid into oblivion due to its bizarre content, and \$20 sticker price. L is Godley and Creme's last chance at "stayin' alive" in the "business is business" industry that music has become.

Bloody Tourists is 10cc's flashiest and highly promoted follow-up to **Deceptive Bends**. This LP is superior to its predecessor, but not up to the standard of what is so far the band's best effort, **How Dare You**. The song "Anonymous Alcoholic" is one of the more successful on the recording. In it,

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The outer-space quality of Sonde's music is achieved through the use of such instruments as this Sahabi, pictured above. There are only 2 Sahabis in the entire world. They can be struck, plucked or bowed.

Sonde Explores the Sound of Steel, Wire and Wood

by Michael Pasternak

In January 1975 the composer and pianist Mario Bertoncini arrived at McGill as professor of electronic music. During the 1975-76 term he introduced a course called Musical Design which culminated in the emergence of **Le Groupe Mud**. **Le Groupe Mud** has since changed its name to Sonde and has recorded an album.

Mario Bertoncini showed **Le Groupe Mud** that music can be made from "sound sources" which are conceived and built by the musician—but this should not be confused with instrument building. While on an instrument one can play a number of different pieces, it is the unique sound of the sound source which constitutes the piece. Sonde conceived and produced their own sound sources exploring and exploiting their creations to the fullest.

Their sound sources are made up of steel sheets, wire and wood, all amplified through the use of microphones and hand held guitar

pickups. In the performance of their pieces the electronics become part of the sound source—the use of filters, tape loops, and ring modulators all contribute to the expanded variety of sound. Amplification is "like hearing further and further inside the material with a kind of a musical microscope."

Sonde has been described as "moving", "ravishing" and "extra-terrestrial" and after listening to their album one can understand why. The album is a collection of live recordings made between July 1977 and January 1978. Various pieces have taken on a form that is determined by the nature of the sound sources whether they be steel sheets as in "Les Plaques" or the "Sahabis II and III".

The "Sahabis" are particularly interesting; they are constructed on a 5'x2 1/4' frame, each with four bands of steel strings stretched over large metal bridges. The Sahabis can be plucked or struck or bowed, but the latter activity, when used in conjunction with tape

reverb (as on the album) results in an eerie, outer-space-like effect. Sahabis II on the second side of the album maintains this eerie quality for the greater part of the piece. Finally the tension becomes unbearable and the piece climaxes in a full crescendo and ends in a short denouement.

"Les Plaques" is played on steel sheets of various shapes, sizes and thicknesses. At times the music is fast moving and loud, and at other times quiet, with players contrasting the different sounds of each source with those of the others. All the pieces on the album explore the possibilities of the sound sources; freedom to explore sound is the philosophy of the group.

Their music engages the mind and challenges it in a thought process which they call natural and fluid.

Together the group works with different colours, each member through his sound source providing colour contrast and harmony to the composition. Their rules are few and simple and avoid regular periodic rhythms and avoid tonal pitch associations. This is not to say that the pieces have no tempo or pace, the pace and atmosphere of each piece emerge through the mood and the shifting patterns of sound in each piece.

Sonde feel that they have only begun to explore the rich variety of sound available. Their constant improvisations yield new timbres and their down to earth approach encourages participation and experimentation.

Their album, simply titled **Sonde** is available at l'Alternatif and Sam's. To celebrate the launching of their record they will be holding an exhibition of their instruments at Le Gueul'Art at 1671 St. Hubert, on November 30th and the 1st and 2nd December. The exhibition will begin at noon and continue until 9:00 pm. Anyone interested might even get a chance to play one of those weird and wonderful Sahabis, (a rare opportunity as there are only two in the whole world). For information about the group, its concerts and exhibitions get in touch with Chris at 277-9960 or Charles at 522-3887.

Around Town

Film

Cinéma Parallèle

(3682, rue St. Laurent 843-4725, admission \$2.00)

Thurs. Nov.23 - Sun. Nov.26: 7:00 *Forum*

Mon. Nov.27 - Thurs. Nov.30:

7:00 *The Brig*

McGill Film Society

(3480 MacTavish, 392-8934)

Fri. Nov.24: *The New Land* (1972, Sweden) d. Jan Toell. 6:30 and 9:30 p.m. FDAA.

Sat. Nov.25: *Casablanca* (1942, U.S.A.) d. Michael Curtiz. 7:00 and 9:30 p.m. L-132.

Seville Festival

(2155 St. Catherine St. West 932-1139, admission \$1.99)

Thurs. Nov.23 7:00 *Julia* (1977 U.S.A.) d. Fred Zinneman...9:30 *End Of The World In Our Usual Bed In A Night Full Of Rain* (1977 Italy/U.S.A.) d. Lina Wertmuller.

Fri. Nov.24: 7:30 *The Cheap Detective* (1978 U.S.A.) d. Robin Moors...9:30 *Girlfriends* (1978 U.S.A.) d. Claudia Weill...12:00 *The Best Of The New York Erotic Film Festival* (1920's - 1970's)

Sat. Nov.25: 7:00 *The Cheap Detective* (1978 U.S.A.) d. Robin Moors...9:30 *The Rocky Horror Picture Show* (1975 G.B.) d. Jim Sharman...12:00 *Gimme Shelter*.

Sun. Nov. 26: 5:00 *The Wizard of Oz* (1939 U.S.A.) d. Victor Fleming...7:00 *Amarcord* (1974 Italy) d. Federico Fellini...9:30 *A Clockwork Orange* (1971 G.B.) d. Stanley Kubrick

Mon. Nov.27: 7:30 *Monty Python and the Holy Grail* (1974 G.B.) d. Terry Jones/Terry Gilliam...9:30 *The Battle of Algiers* (1966 Algeria/Italy) d. Gillo Pontecorvo

Tues. Nov.28: 7:00 *Othello* (1965 G.B.) d. Stuart Burge...9:45 *The Harder They Come* (1972 Jamaica) d. Perry Henzell

Wed. Nov.29: 7:15 *The Buddy Holly Story* (1978 U.S.A.) d. Steve Rash...9:30 *Fox and his Friends* (1975 Germany) d. Rainer Werner Fassbinder

Thurs. Nov.30: 7:00 *The Seduction of Mimi* (1973 Italy) d. Lina Wertmuller...9:30 *The Buddy Holly Story* (1978 U.S.A.) d. Steve Rash

Fri. Dec.1: 7:30 *Girlfriends* (1978 U.S.A.) d. Claudia Weill...9:30 *Thank God It's Friday* (1978 U.S.A.) d. Robert Klane...12:00 *200 Motels* (1971 G.B.) d. Frank Zappa

Sat. Dec.2: 7:15 *Play It Again Sam* (1972 U.S.A.) d. Herbert Ross...9:15 *The End* (1978 U.S.A.) d. Burt Reynolds...12:00 *The Rocky Horror Picture Show* (1975 G.B.) d. Jim Sharman

Sun. Dec.3: 5:00 *The End* (1978

U.S.A.) d. Burt Reynolds...7:30 *The Rocky Horror Picture Show* (1975 G.B.) d. Jim Sharman...9:30 *Pather Panchali* (1955 India) d. Satyajit Ray

Mon. Dec.4: 7:30 *The Producers* (1968 U.S.A.) d. Mel Brooks...9:30 *Hearts and Minds* (1972 U.S.A.) d. Peter Davis

Tues. Dec.5: 6:45 *Macbeth* (1971 G.B.) d. Roman Polanski...9:30 *Encounter* (1968 U.S.A.) d. Mel Brooks...9:30 *Cinema Five* (5560 Shegbrooke St. West, 489-5559, admission \$1.75)

Thurs. Nov.23: 7:00 *Singin' In The Rain* (1952 U.S.A.) d. Gene Kelley/Stanley Donen...7:15 *Nightmoves* (1975 U.S.A.) d. Arthur Penn...9:15 *The Spirit of the Beehive* (1974 Spain)...9:45 *Desires Within Young Girls* (1977 U.S.A.) d. Ramsey Carson

Fri. Nov.24: 7:00 *Nashville* (1975

Beauties (1975 Italy) d. Lina Wertmuller...12:00 *A Boy and his Dog* (1974 U.S.A.) d. L.Q. Jones

Sun. Nov.26: 7:00 *Coming Home* (1977 U.S.A.) d. Hal Ashby...7:15 *Shampoo* (1975 U.S.A.) d. Hal Ashby...9:15 *F.I.S.T.* (1977 U.S.A.) d. Norman Jewison...9:45 *The Rocky Horror Picture Show* (1975 G.B.) d. Jim Sharman

Mon. Nov.27: 7:00 *Black and White in Color* (1975 Ivory Coast) d. Jean-Jacques Annaud...7:00 *The Fury* (1978 U.S.A.) d. Brian de Palma...9:15 *The Ruling Class* (1971 G.B.) d. Peter Medak...9:45 *The Story of Sin* (1975 Poland) d. Walerian Borowczyk

Tues. Nov.28: 7:00 *Zabriskie Point* (1969 U.S.A.) d. Michelangelo Antonioni...7:15 *I Never Promised You a Rose Garden* (1977 U.S.A.) d. Anthony Page...9:15 *A Woman Under the Influence* (1974 U.S.A.) d.

Night Fever (1977 U.S.A.) d. John Badham...9:45 *The Story of Sin* (1975 Poland) d. Walerian Borowczyk

Theatre

Theatre Maisonneuve

(Place des Arts)

to Nov.26: *Ti-Gus et Ti-Mousse en couleur*, fantaisistes. 8:30, Samedi 8:30, 10:30. \$5,\$8,\$8,\$10

Nov.28 to Dec.2: *L'Ensemble de Theatre noir de Prague*, Theatre d'illusions. Mardi à Vendredi 8:30, Samedi 8 & 9:30. \$4,\$6,\$8,\$10

Theatre Port Royal

(Place des Arts)

to Dec.2: *La Compagnie Jean Ducape* (1975) Inc. P'pa (Da) de Hugh Leonard. 8:30, Relache le Lundi, \$3,\$5.50,\$6.50,-Samedi \$3.25,\$6,\$6.75

Café de La Place

(Place des Arts)

to Nov.28: *Un Caprice and Il Faut Qu'Une Porte Soit Ouverte ou Fermée* - two comedies by Alfred de Musset

Théâtre Du Nouveau Monde

(84 Ste. Catherine St. West; 861-0563)

to Dec.10: *Les Fées Ont Solf de Denise Boucher*

Douglas Burns-Clarke Theatre (1455 de Maisonneuve)

to Nov.26: *Tango* by Slawomir Mrozek

Town Stage

(Dollard Civic Center, 12001 de Salaberry Blvd.)

to Dec.3: *A Clockwork Orange*, Wed. thru Sun. 8:30 pm.

Phoenix Theatre

(1339 Canora, T.M.R.; 733-2039)

to end of November: *Gea Gertie*.

Tues. to Sun. 8 pm. adults \$5, students \$3.50

Players' Theatre

(3480 McTavish, 3rd floor Union; 392-8955)

Wed. Nov.29 to Sun. Dec.3, Wed.

Dec.6 to Sun. Dec.10: *Toys in the Attic* by Lillian Hellman. 8 pm.

admission \$3.50. student tickets

are \$2.50 only on Thurs. Wed. &

Sun. nights.

Tuesday Night Café

(Morrice Hall, 106; 392-5000/4637)

Dec.5,6,7: *Variety Night*. One-act

play, comedy, poetry and magic. 8

pm. \$1.

Music

Theatre Maisonneuve

(Place des Arts)

Nov.27: McGill Chamber Orchestra, 8:30 pm, tickets \$5.65, students \$2.90

The Rainbow Bar and Grill

(1430 Stanley St.; 849-8262)

Nov.27-30: Back Track Blues

Band

Rising Sun

(286 Ste. Catherine St.; 861-0657)

to Nov.26: Sonny Terry and

Brownie McGhee

The Yellow Door Coffee House

(3625 Aylmer; 392-4927 day, 482-

9081 eves.)

Nov.23-25: Marc Nerenberg and

Michael Browne

Nov.27-29: Wassall

Chill's

(1246 Stanley Street; 866-5181)

Nov.23-25: Andy Vine and

Patricia Reynolds

Théâtre St-Denis

(1594 St-Denis; 849-4211) spec-

tales à 8:30

Nov.23-24: Grec

Nov.25-26: Paul Piché



Sherry Coman and Julia Davies rehearse a scene from *Toys in the Attic* by Lillian Hellman, to be presented by Players' Theatre from Wed. Nov. 29 to Sun. Dec. 3 and Wed. Dec. 6 to Sun. Dec. 10. Tickets for the production are \$3.50 but on Wed. Thurs. and Sun nights student rates are \$2.50. Directed by Pat Morrison. Showtime is at 8 pm.

U.S.A.) d. Robert Altman...7:15 *Coming Home* (1977 U.S.A.) d. Hal Ashby...9:15 *The Rocky Horror Picture Show* (1975 G.B.) d. Jim Sharman...9:45 *F.I.S.T.* (1977 U.S.A.) d. Norman Jewison...12:00 *Led Zeppelin-The Song Remains the Same* (1976 U.S.A.)

Sat. Nov.25: 7:00 *3 Women* (1977 U.S.A.) d. Robert Altman...7:15 *La Vie Devant Soi (Madame Rosa)* (2977 Fr.) d. Moshe Mizrahi...9:15 *The Big Sleep* (1946 U.S.A.) d. Howard Hawks...9:45 *Seven*

John Cassavetes...9:45 *Outrageous* (1977 Can.) d. Richard Benner

Wed. Nov.29: 7:00 *Dog Day Afternoon* (1975 U.S.A.) d. Sidney Lumet...7:15 *Saturday Night Fever* (1977 U.S.A.)...9:15 *Opening Night* (1977 U.S.A.) d. John Cassavetes...9:45 *La Nuit Américaine (Day for Night)* (1973 Fr./It.) d. Francois Truffaut

Thurs. Nov.30: 7:00 *Dog Day Afternoon* (1975 U.S.A.) d. Sidney Lumet...7:15 *L'Innocente* (1976 It.) d. Luchina Visconti...9:15 *Saturday*

McGill English Department (Moyses Hall, Arts Building, 845 Sherbrooke St. West)

to Dec.2: *Meg* by Paula Vogel, directed by Patrick Neilson & Veronica Brady. 8:30 pm, matinee Nov.29 1 pm. general public \$3, students, senior citizens and matinee \$2, available at Sadie's box office.

Centaure Theatre

(453 St. Francois-Xavier; 288-1229)

to Dec.17: *Travesties* by Tom

Stoppard

Bergman's Sonata

continued from page 6

mother. We do not know if Charlotte returns. Yet the potential is clearly there; the catharsis has occurred and, as Eva writes in the letter, "It can never be too late."

This description of the story barely scratches the surface of the many and varied currents at play in the film. It is clearly the most obvious viewing. Many other ideas are stated; many more

questions are asked. The idea is present that the regenerative function that artistic and religious endeavor claim to perform, can only truly be found in human relationships. There is also the subplot of Viktor, who knows his wife does not feel loved but does not know how to tell her that he loves her just as she is. Nor does he have the courage to do so. One may also ponder over the relationship between Charlotte's actions and Helena's illness. Let it suffice to say that *Autumn Sonata* forces the viewer to look hard at himself and those around him.

The acting of Ingrid Bergman, Liv Ullmann, and Havar Bjork is

magnificent. None of their roles are easy ones. Bergman's characters are complex and frighteningly real. They are capable of loving and hating, and of doing things for reasons they are not fully conscious of. Miss Bergman's performance may well be the highpoint of a long and illustrious career.

Visually, the film is simple and remarkably effective. The sets are stark. Bergman's longtime photography director Sven Nykist, concentrates on the faces of the actors, using subtle changes in lighting and framing to effect mood. The camera-work is excellent and one scarcely realizes that it is a major factor in the way we

perceive the characters at a given moment. As is usual with Bergman, the visuals haunt us but because of their subtlety we are not quite sure why.

As I stated at the outset, I cannot hope to be fair to a film that will doubtless outlive all those writing about it now. I think the description of one shot is most emblematic of Bergman's craftsmanship. Charlotte is playing the piano, her eyes transfixed on the keys. Eva sits next to her on the piano bench, and stares directly at her mother. On the soundtrack the slight discord and controlled passion of a Chopin prelude ring out. Such is the stuff art and magic are made of.



Meg...

continued from page 7

sagacity and a touch of ridiculousness, and portrays the man's age with astounding facility and subtlety. Donna Kalil plays Alice More, Meg's step-mother, and her scenes in the second and third acts are the most touching moments of the play. Anthony Pare is a rambunctious, funny William Roper, Meg's husband, and Arthur Holden is suitably odious as Cromwell.

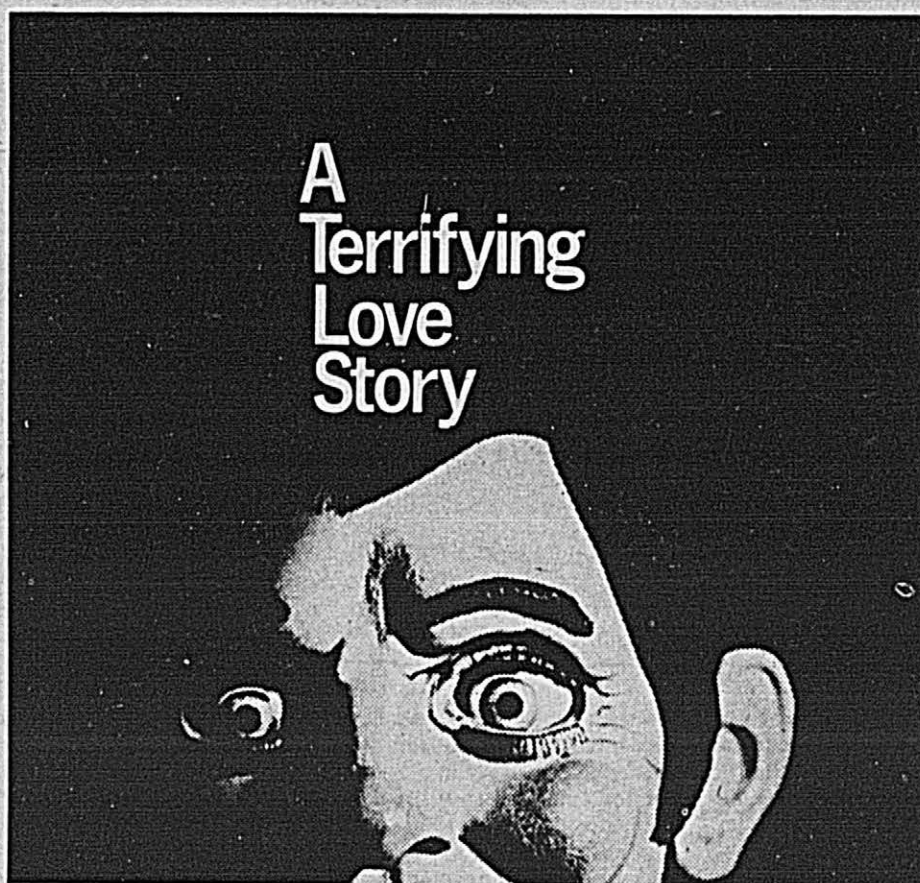
What few problems there are in this production lie in the play itself. Written in 1976 at Cornell University for a play-writing class, Meg has an unfortunate small-appearance college flavor (although this production often rises above that). And Vogel doesn't seem exactly certain where the audience's sympathies should lie: the character of More is written quite appropriately small—he is not the heroic giant of *Man for All Seasons*, rather a small-town landowner with a good mind and a great daughter. But More weakens in the second and third acts of the play, first ostracizing Meg and taking over the education of her husband, and then following Henry VIII

to a death that Meg had warned him against. He seems quite stupid, and Meg's love for him almost unreasonable. Meg as well undergoes a change at the end of the play—a change of heart—that virtually invalidates the character we have come to love, renouncing for her own daughters human emancipation and the pain that goes with it in favor of a traditional female role. She regrets her life—longing for the "unmarked communal grave of silence" that is the lot of less extraordinary women.

Vogel perhaps feels that the issues of this story are not clear-cut enough to portray without some ambivalence, but her final stance is confusing rather than multi-faceted. She will be coming to Montreal from her home in New York to discuss such issues after the performances of the first and second of December.

Deborah Hanson has designed beautiful costumes (hats by Madame Arras), Tony Pfarrer an excellent lighting scheme, and Patrick Neilson a functional and attractive set. Original music for the show was composed by Donald Patriquin with lyrics by Patrick Neilson.

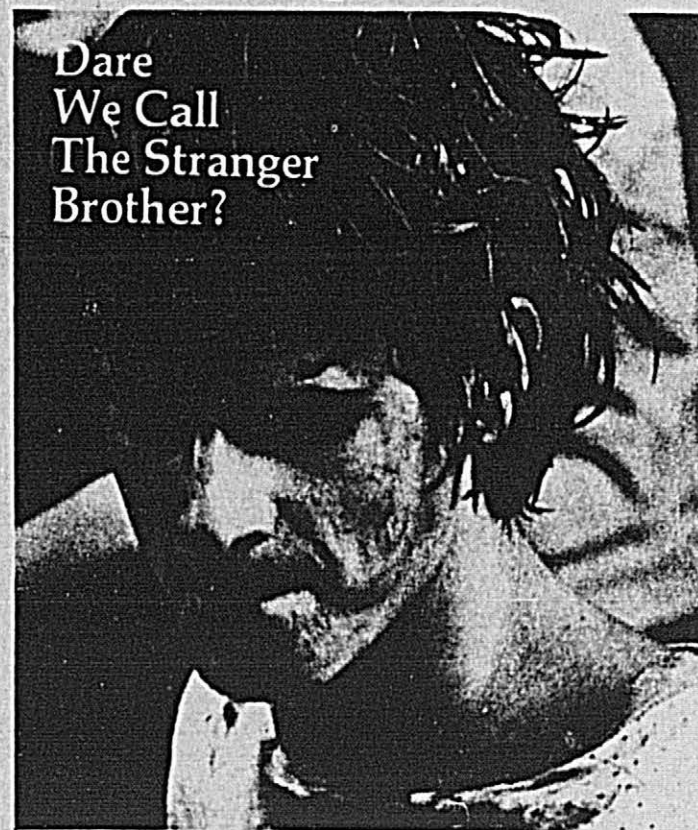
The McGill English Department presents the Canadian premiere of Meg tonight at 8:30.



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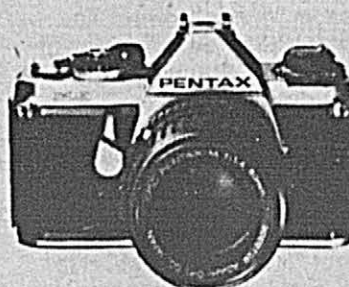
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by Michael Cameron

Delmore Schwartz once said that the poet today can only refer for authority to his own sensibility. Whether this is true or not, we have all become used to modern poetry's obscurity. Sometimes we are infuriated by a poem's impenetrability, other times delighted by its mysteriousness. Fairly infrequently we come across poems that can't be paraphrased, but feel that they could not have been written any other way: we don't know exactly what's going on, but the poet speaks with such conviction and richness that we trust that something very special is going on indeed.

This is the case with Jack Hannan's two new books. The poems are expressed in simple language, but with an elliptical method that produces complicated, intriguing results. Hannan's lyrical gift is typified in "Assume a Void" in *Points North of A*: *The character of that silence moves out into the clear of the valley, the lights, the silence is of listening before you go on, as it comes into your head, a young girl's sleepy eyes closing at midnight, dreaming the attraction of things, the mountains, the lovely textures of the distances she will travel.*

"Assume a Void" also offers a clue to Hannan's method. His poems are written with a rare integrity: It is an unusual Canadian poet who downplays his experiences instead of trying to mythologize his personal life. Hannan's poems are extremely self-less, in the two senses of "generous" and "impersonal". As Penelope Jahn says in her thoughtful introduction to *Peeling Oranges in the Shade*, these poems throw off the clumsy baggage of ego. There are very few "I's" here. Notice the gentle opening to "Where We've Been" in *Peeling Oranges*: *Beginning with a fair woman surrounded by dark even on a bridge at midnight the catfish in the water under her, all singing*



photo by Carl Snyder

JACK HANNAN

Simple, Selfless Stoicism

she leans closer to listen and the boy, approached, found her that way and God he followed her

You overhear these poems. They are private, extremely accomplished, and the reader sees that Hannan has carefully studied the modern tradition. Unlike many talented but less

venturesome poets, he is right in the centre of the poetic explorers of today.

To many readers, this of course creates difficulties. Many of us want things spelt out a little more clearly. However, in some ways this diminishes a poem: if we know all there is to know about it, the poem is dead. Hannan's work is animated, carefully crafted, and

we can see new refractions of meaning in his work every time we come to it. These poems are meditations, another rarity today. Their roots seem to be in writers like the American poet John Ashbery and some of the French surrealists, and not so much in Wallace Stevens (as Jahn suggests), but it is to Hannan's credit that he has gone beyond his sources and found a quite distinctive voice. The poems are quiet, intellectual, romantic, and likeable all at the same time, and exemplify a maturity that is astonishing for a 29-year-old poet.

Aware of most of the conflicting layers of reality, Hannan has found a style to mirror these paradoxes:

Inside the package is another package, and another, ad infinitum, they turn to sticks, and with such loose beauty create a box. "A birdcatcher tuning his guitar" (PNoA)

Mohammed has a saying that can apply to Jack Hannan's work. If you'll forgive the connection: "Treat this world as I do, like a wayfarer; like a horseman who stops in the shade of a tree for a time, and then moves on." This is Hannan's method: he assumes everything to be temporary, in motion, but still alive with possibilities for imaginative growth. What he does sit beneath the shade of a tree "peeling oranges", watching life with a calm detachment, and through this calmness, this post-modern stoicism, he is able to say some important things both beautifully and without pretense. The number of poets writing as sophisticated poetry in Canada can be counted on one hand. Jack Hannan's poetry doesn't demand to be read. Its reticence makes it poetry that you can't afford not to read.

Peeling Oranges in the Shade is available at The Word, Mansfield Book Mart, Argo Book Shop, and other local booksellers. *Points North of A* will be available soon from Villeneuve Publications.

Bloody Tourists

continued from page 10

an uptempo disco beat serves to parody, rather than sell out to that homogenizing style.

"Reds in my Bed" is a political statement on the USSR. Besides sounding great musically, the song's lyrical statement about the "faceless" regimes of Eastern Europe, "the land of misery" and the cruelty of its leaders, projects disdain rarely heard in rock 'n' roll.

L is different from 10cc's album. More dreary about our own society, the lyrics are as negative about capitalism as 10cc's Stewart and Gouldman are about "the Reds". Their album is depressingly biting and cleverly delivered. Two songs on the album, the first, "Sporting Life", and the last, "Business is Business", detail the disgust Creme and Godley have for our society and its commercially controlled

music "factory".

The album opener takes the listener into the mind of a sickened resident of our planet who is about to jump from an eleventh floor window, to end the boring, "wax fruit" existence he's lived. The gathering crowd below begs, "Jump jump jump", and instructs the hopeless soul to shift "A little to the right, a little to the left, gotta get it right", so all can see the show.

The last song, "Business is Business", takes an equally horrid look at the slop that music industrialists dish up to eager "music" lovers. The lyrics are clear in their denunciation of the present habit of "dragging up the archive's half-dead melodies...", of the "watered-down rhythms and too many pretty sleeves with nothing in 'em which dominate a dying industry; dying qualitatively rather than financially.

Creme and Godley proclaim robot-like that "MOR is good MOR is safe MOR IS here". This, it appears, is their central message, and our epitaph. They bite the hand which has fed them,

denouncing practices which brought them fame and fortune as members of 10cc; practices which still bring their former partners record sales in the

millions. Creme and Godley would rather be forced out of music than yield to its surrogate, syrupy "stocking filler".

The Producers



Gigi Rosenberg, editor
Marcy Plotnick, Sue Shears
Chris Pomiecko, Day Hills
Gail Heimann, Rick Matthew
Maggie Gosselin, Frank Funaro
Henry de Cuypers Cadmus
S. Peter Loshin, Ronald Hall
Michael Pasternak and
Betty van Hoogmoed

Sneezy...

continued from page 7

white-faced ghost, there on the stage. Even Ernest Hemingway Jr., attention apprehended right in the act of ordering another "cogg-nack", is silent.

But the show goes on, and on, and on some more, and presently one realizes that there is something not quite clicking here, and it isn't just "Hank".

The show is intended, promoted, and even lauded as a "dramatic performance". A "performance" implies direction, if not plot; indeed, a performance without a plot is really little more than sheer indulgence. Hank Williams does not have a plot. Not only that, it doesn't have anywhere to go—the option is built right out of the show's construction. It has the trappings of something to say, but it ends up repeating itself to the point of the tiresome long before even the first half is over. It paints a picture, but it entirely misses the point.

Maynard Collins, writer, has tried to make a casserole out of two very separate entrées. On the one hand, he tries to show the complexities of Hank Williams—the man, the image, and the tragic (but oh so classic) American Ending. On the other hand, he makes a stab at presenting the deterioration of one man, Hank Williams, as being symptomatic of something else, something deeply societal. The problem is that he attempts to articulate the larger meaning through the person (via onstage anecdotes and monologues) of just one, very regionalized, man. The result is a terribly well-meaning cliché.

Sneezy Waters tries hard, and is very good within the confines of the part. He is forced to carry the show himself, which further adds to the unreality of the whole effect. Because he is really the only performer with any motion at all, the focus shifts to the sheerly symptomatic, and not even remotely, the wholistic aspect of the deteriorating relationship between the

photo by Alison Hall



man and his environment. Oh, the "band" does throw a line or two in here and there, but they do it with all the spontaneity of reading crib notes off the back of their guitars. Much of the production is amateurish. Although Waters is professional, the script he has to deal with is burdensome.

If the show came on as a concert, one would begin to notice the irregularities of Hank, would begin to pick up on things that just didn't seem right, and thus would arrive at what the producers want their viewers to

realize, through the process of personal audience involvement. Set up as it is, the show works against its own motive. The show is geared to sitting through a "performance"; one observes the selfsame irregularities and says, "Well, you told me you were going to do this, and now I see that you're doing it, so, what next?" There is no "what next".

The show gets so caught up in its own original idea that it expends all its energy in simply staging that idea, rather than in exploring its own potential to expand it.

Country Waters...

continued from page 7

gave became one more "click" in a one-man musical Russian roulette. En route to a show on Jan. 1, 1953, Hank curled up in the back of his spanking new Cadillac Fleetwood and took a little nap. Five hours later, the driver discovered he was dead. The final "click" had gone off in silence.

"Hank Williams: The Show He Would Have Given" is what would have happened if Williams had stepped out of that car in 1953.

How did Sneezy Waters, a Canadian country singer from Ottawa, get involved in portraying an Alabama gospel boy?

Enter Maynard Collins, twenty-eight, a federal civil servant in Ottawa. Collins had written some freelance material, and had worked successfully on a number of National Film Board productions. He'd been thinking about writing a Hank Williams show for some time, but just couldn't seem to get going.

Then, relaxing with friends in an Ottawa tavern, Collins suddenly realized that one of those very friends was perfect to play the part of the Hank. That friend, of course, was Sneezy Waters. Collins wrote the script in half an hour.

How does Waters feel about playing a man he looked up to so much professionally? "It's kind of weird sometimes," he admits, "Of course, I was too young to remember Hank when he was alive very well, but I had all his records growing up. I played those records so much you can see daylight through them now. The thing to remember is, I don't feel like I'm impersonating Hank Williams. I'm just playing a part, I'm just in a play, and when the tour ends, well, we'll see what happens next. Playing Hank onstage helps me understand him better, but I don't think I'm him!"

Which, all things considered, is just as well.

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Today...

continued from page 2

Latin American Society:
presents *Los Journaleros*, a
film which shows the social

conditions of the day laborer in
Mexico. FDAA 8 pm. Free
admission (Spanish with
French subtitles).

McGill English Department Drama Program:

"MEG" by Paula Vogel,
directed by Patrick Neilson &
Veronica Brady. 8:30 tonight in
Moyses Hall. Matinee: Wed.,
Nov. 29 at 1 pm. \$2. Tickets: \$3.
(general public) \$2 (students) -
Sadie's, Arts 155 and Morrice
Hall "C". For more info: 392-
5000/4637.

PT and OT Undergraduates' Society open meeting:

Vaughn Dowle from the Ville
Marie Social Service Centre will
be talking about child abuse
and child protection at 7 pm in
Rm. 26 of the Stephen Leacock
Building. Refreshments to
follow.

Ecolifestyles seminar series:

Film, "Growing Dollars".
Premiere of new NFB flick on
the myth of the "green
revolution". Filmmaker Michael
Brians will be aboard to answer
queries and discuss his
masterpiece. 8 pm. Macdonald
Stewart Bldg., Macdonald
College, St Anne de Bellevue,
Que.

Oceanographic Seminar:

Dr. E.L. Bousfield of the
National Museum of Natural
History will speak on "Diversity
of form and colour in Amphipod
Crustaceans and their Probable

Phylogeny" in room 408 Eaton
Building at 1400 hrs (2 pm).
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Femina flick:

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County*, a film portraying the
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1:00 in the West Lounge of
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Faculty of Music free concerts:
Recital Room C-209 1 pm: Brass
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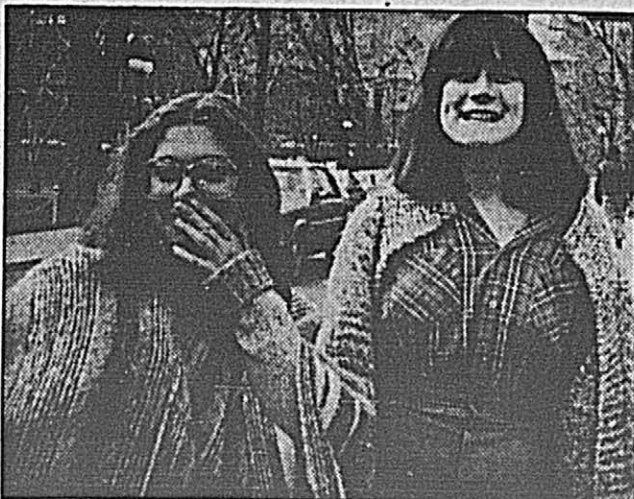
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